1517 educational manifesto addressed to Johann Rudolf von Hallwyl (letter 8), and Johannes Cellarius' eyewitness account of the Leipzig Disputation (letter 31).

Rummel modestly describes her work in this project as a bridge, and she is correct in the sense that these volumes will not provide translated texts of the complete correspondence. Nonetheless, this is a brilliant achievement by virtue of the thoroughness of Rummel's scholarly apparatus. Readers of this volume will have the pleasure of engaging with one of the keenest minds in Reformation studies along with the correspondence of Wolfgang Capito.

LAUREL CARRINGTON, *St. Olaf College*

William B. Jordan

Juan van der Hamen y León & the Court of Madrid

New Haven and London: Yale University Press, 2005. Pp. 333

Juan van der Hamen y León & the Court of Madrid challenges any lingering notion of Philip IV's court as a dark and dreary place illuminated only by the bright talent of Velázquez. In the 1620s, the concentration in Madrid of discerning patrons and talented painters eager to bring Spanish art to parity with Italian art and raise their own status in the process was stimulating an overdue renewal. Juan van der Hamen (1596–1631), by his mixed Spanish-Flemish pedigree, his location in Madrid, and his close connections to the taste-making literati, was poised to contribute to the transformation in the pictorial arts. In short informative chapters Jordan sketches in the details of Van der Hamen's swift rise to fame and the discerning aesthetes who sponsored him: the Comte de Solre, the Marqués of Leganés, the Cardinal-Infante Don Fernando, and the Italian delegation of Cardinal Francesco Barberini. Prolific and precocious, Van der Hamen communicates the energy of the Madrid art scene in a transitional decade that Jordan rightly calls "the most interesting years of the seventeenth century."

Van der Hamen distinguished himself in Madrid principally as a painter of still lives, and it is this aspect of his work that gets the greatest amount of attention from Jordan. His prose is a pleasure to read. Describing *Boxes of Jars of Sweets* in Granada he says, "Each of the forms is a simple but powerful geometric shape—a cylinder or a sphere—but the strong light models the simple forms boldly, emphasizing the particular surface quality of each: the grain of the wood, the metallic hardness of the tiny black nails, the rough glaze of the pot, and the dull sheen of the silver spoon." Jordan identifies some still lives with items in the death inventory of the Marqués of

Leganés, who owned at least eighteen paintings by Van der Hamen. In one instance the inventory number is inscribed on the painting; in another, he matches the description in the death inventory, “another banquet-piece by the same hand and the same size, with boxes of conserves, a little basket of different sweets and clay vessels,” with the painting in Washington, D.C. Two stepped paintings produced as a pair are illustrated facing each other so that we see how their asymmetry echoed across walls. Jordan proposes many new attributions quite convincingly, but the translucency of the pair of flower paintings in New York seems contrary to the artist’s usual working style. The casual disarray of two breakfast pieces from the end of the artist’s career, *A Breakfast Piece* and *A Tea-time Snack*, causes us to wonder with Jordan where Van der Hamen’s art would have gone next had he lived a bit longer.

One of Jordan’s intentions in the book, as stated in the introduction, was to show Van der Hamen’s entire output that includes, besides the well-known still lives of fruits and pastries, many religious paintings, mythologies, portraits, flower paintings, garlands, and landscapes. *Juan van der Hamen y León & the Court of Madrid* discovers an artist whose talent for transcribing from nature was in inverse proportion to his creative imagination. In his flower paintings, for example, Van der Hamen recorded the shape and colour of the individual blooms but his deliberate drawing, not to mention his penchant for symmetry, resulted in arrangements that are less than lifelike. The problem is more obvious in his figure paintings: in his early *San Isidro*, as Jordan notes, “the sense of arrested motion... is no doubt meant to convey lifelikeness, but it contributes to a certain sense of stiffness that characterizes not a few of his works.” Jordan is more forgiving of *Adoration of the Apocalyptic Lamb*, perhaps because it includes sensitively rendered portraits of the artist’s brother, Lorenzo, and himself, posing as a young John the Evangelist. But this painting highlights another of Van der Hamen’s weaknesses, his inability to animate small figures, in this case the coterie in heaven in the upper register.

In the book, then, Jordan presents a first-rate still-life painter but only a second-rate figure painter. Jordan notes Van der Hamen’s still lives fluctuate between the rigour and naturalism of the still lives of his immediate predecessor in Spain, Sánchez Cotán, and the opulent indulgence of Frans Snyders, whose works were available in Madrid collections. If anything comes across in the book it is Van der Hamen’s versatility, his ability to adapt his style to suit the tastes of patrons. In some instances this produced artworks of great ingenuity, as in the *trompe l’œil* pair of paintings of flowers and a dog created for the doors of the grand salon of the Madrid palace of the Comte de Solre. In an interesting set of paintings first seen by Jordan in 1963 in the shop of a Madrid antiquarian, we see him experimenting with garlands, a

format popularized by the Flemish. X-radiographs show that Van der Hamen first represented saints in the garlands, before over painting with Old Testament scenes; he finally decided upon landscapes in the manner of Bril, examples of which he might have seen in Madrid and reproduced in engravings.

The product of more than forty years of research, Jordan's beautifully illustrated *Juan van der Hamen y León & the Court of Madrid* permits us for the first time to appreciate the oeuvre of one of the "lesser lights" that lay further back in the Spain of Velázquez. It answers the question that stimulated Jordan as a young man: why did many of Van der Hamen's contemporaries rank him and not Velázquez as the greatest Spanish talent? Forty years ago Jordan set out to learn what he could about this artist who is the subject of more encomia from the writers of the Golden Age than any other artist of his time. The book, says Jordan, is quite unlike what he imagined as a young man. He credits the difference to the tremendous outpouring of scholarship in the intervening years that has greatly expanded our knowledge of Spanish painting. He underestimates his own accomplishments and the knowledge and expertise he has accumulated during those same years. *Juan van der Hamen y León & the Court of Madrid* is a tremendous achievement, a book that redefines our understanding of painting in Madrid in the crucial decade of the 1620s and marks out new directions for future scholarship.

MINDY NANCARROW, *The University of Alabama*

Adrien Gambart's Emblem Book (1664): The Life of St. Francis de Sales in Symbols: a facsimile edition with a study by Elisabeth Stopp

Edited by Terence O'Reilly, with an essay by Agnès Guiderdoni-Bruslé

Philadelphia: Saint Joseph's University Press, 2005. Pp. xi, 155 [+ facsimile 22, 209]

In a very real sense, this is not one book but two. The second half of the volume is given over to a very fine facsimile edition of Adrien Gambart's 1664 emblem book, *La Vie symbolique du bienheureux François de Sales, Evêque et Prince de Geneve*, whose 52 emblems, one for each week of the year, are inspired by the life of St Francis de Sales. Both emblem scholars and anyone curious about the seventeenth-century French emblem will be glad to see this material, since no previous modern reprint of Gambart's book exists, nor has it yet formed part of any digitized collection. While specialists may regret the decision to limit the reproduction to the first half of Gambart's volume, thereby omitting an additional 200 pages containing his 71 extended "meditations," the emblems—with their delightful plates by Albert Flamen—are far